Chapter 1 : Metalepsis in Popular Culture: An Introduction : Metalepsis in Popular Culture

The expectations towards texts of popular culture are pre- dictability and escapism. shape metalepsis in popular culture.. and they can have different effects and functions for the story and our understanding of it. in the second instance. as our case studies will show Karin Kukkonen however. not only questions the high cultureâ€"popular cul.

In lieu of an abstract, here is a brief excerpt of the content: Comics as a Test Case for Transmedial Narratology 1 Karin Kukkonen bio Comics can be described both as a type of medium and as a vehicle for storytelling. On the one hand, comics are a medium. Even as online and digital comics formats are emerging, comics remain a paper-bound medium. And even if there are some problems with pinning down the exact nature of comics see McCloud, Chute, and Hatfield for further discussion , they are easily recognizable as a medium with their panel sequences, speech bubbles, and speed lines. On the other hand, comics also work as a vehicle for narrative. Thus their medium-specific features of panel sequences, speech bubbles, and speed lines are usually designed to tell a story to their readers. This story can be short and limited, like those in newspaper comic strips, or it can be sprawling, complex, and ambitious, like many comics series and graphic novels. Thus comics are among the many media in which narrative is "simply there, like life itself"â€"to quote Roland Barthes in his "Introduction to the Structural Analysis of Narratives" I would like to examine here how these two aspects of comicsâ€"their status as a medium, and their role as a vehicle of narrativeâ€"intersect. What are their potentials and limitations? How do the images, words and sequences of comics shape their narrative potential? How does the historical development of media interact with comics storytelling? I shall explore these questions by focusing on Fables 7: I shall also work to situate the study of comics within the broader project of transmedial narratologyâ€"that is, the project of investigating how particular media constrain as well as enable storytelling practices. The characters and stories of Arabian Nights have spread from verbal narratives into illustrations, animated films, and feature filmsâ€"and now into TV series and video games. As it made its way through the last three centuries, Arabian Nights has been globalized, commercialized, and constantly remediated, and it thus provides an instance of "convergence culture" avant la lettre see Sallis and Ali for overviews of Arabian Nights in the English literary tradition. The Fables series engages in this same [End Page 34] process of exchange, when Willingham and Buckingham recount the meeting between Western fairy tale characters and those from Arabian Nights. Fables draws on earlier versions of Arabian Nights, particularly the nineteenth-century fairy book and its illustrations, remediating and recontextualizing their storyworld and characters. As a result, the series becomes part of the "long tradition of reciters and professional storytellers" that reshapes the tales by telling them anew Pinault In this tradition, starting with the different Arabic manuscripts of the tales see Pinault , notions of authenticity and fidelity are continually undermined. As the body of texts associated with Arabian Nights crosses and re-crosses media boundaries, however, there emerges a historical perspective on how storytelling practices both shape and are shaped by the media in which they unfold. Fables draws extensively on this larger narrative tradition. At the same time, the series makes conscious and careful use of the unique comics medium in order to achieve particular narrative effects, such as the representation of smooth movement or the interplay of changing perspectives. In considering Fables, we will see how the different modes in comicsâ€"especially images, words, and sequenceâ€"have an impact on narration, and also how those modes allow comics to draw on storytelling traditions and thus become part of a larger cultural conversation. Comics as a Multimodal Medium As a multimodal medium, comics combine words and images, plus the panel arrangements that are used to imply temporal sequence. Each of these modes works as "a system of choices to communicate meaning" Ruth Page, 6 , as I describe below, and the constellation of modes in comicsâ€"i. You are not currently authenticated. View freely available titles:

Chapter 2 : Project MUSE - Comics as a Test Case for Transmedial Narratology

July Definition In its narratological sense, metalepsis, first identified by Genette, is a deliberate transgression between the world of the telling and the world of the told: These developments have come about with the realization that metalepsis is not a mere localized stylistic device or oddity, but also that it occurs in various forms, thus calling for the elaboration of typologies, that it can be found in media other than language and is indeed a phenomenon which is not inherently bound by or restricted to narrative, and that its effects are not exclusively anti-illusionistic. A survey of the literature suggests that the criteria for determining the occurrence of metalepsis and the conditions of its extension are the focus of as much if not more attention than the various definitions that have been set forth. As can be seen from the diversity of these characterizations among others , current research cannot be neatly classified into clearly identified paradigms. Nevertheless, three partially overlapping conceptions do seem to stand out, all deriving more or less directly from the definitions of narrative metalepsis listed above, although with little reference to its connection with the trope of metalepsis: Transmedial dimensions This approach expands investigations to include non-verbal and plurimedial manifestations of the phenomenon. A type of metareference, metalepsis, particularly in its ontological form, possesses a potential for self-reference and thus for laying bare the fictionality of the work in which it appears. On the whole, discussions support the idea that metalepsis appears only in fictional contexts. Essentially, it functions with varying dosages of three parameters: The fact that metalepsis can now be theorized and applied according to definable criteria has opened up avenues of historical research that extend beyond the corpus of modernist and postmodernist works habitually taken into consideration in the study of the concept and the practice. Another possibility is to regard metalepsis in terms of an overlap between synonymy and homonymy in such a way as not to respect the semantic demarcation between distinct signifiers, resulting in the use of an inappropriate synonym: From the perspective of narrative theory, two positions derive from the rhetoric of metalepsis. Metalepsis of antecedent and consequent, he argues, is implicitly metalepsis of cause for effect or effect for cause. There have also been proposals to refer narrative metalepsis back to metalepsis as use of an inappropriate synonym, notably by Meyer-Minnemann and Schlickers see also Nelles The emphasis here is not on authorial metalepsis as a type of metonymy, but on the transgression of boundaries, of which there are two main types: Recent research has taken a somewhat different view of the rhetorical heritage of narrative metalepsis. Thus, Nauta a , re-examining the sources of metalepsis from antiquity to Dumarsais and Fontanier, delineates two strains, one concerned with allusion following Quintilian , the other with narrative metalepsis as metonymy of the preceding and the following. This suggests the need for further work on the rhetorical dimension of metalepsis, possibly in conjunction with pragmatics and the theory of argumentation. Principal Approaches Rhetorical vs. Ontological Metalepsis One widely acknowledged group of theories, originally formulated by Ryan [] , consists in breaking metalepsis down into rhetorical Genette and ontological McHale forms. Taking a cue from McHale He also takes up the question, largely neglected, of the compositional distribution of metalepses: The disputed status of these "horizontal" movements has recently been revisited by Lavocat But mention must also be made at this point of the model elaborated by Meyer-Minnemann and Schlickers To take only a few illustrations: For an exhaustive typology following these parameters, identifying forty-one subtypes, see Lang In an earlier model, Nelles Rather than the rhetorical discourse vs. However, this latter pair partly reduplicates and contradicts the other distinctions while the classification as a whole leaves little room for the transgressive or paradoxical nature of metalepsis. In a proposal that partly cuts across the above models, Pier Moreover, intrametaleptic movements mark an affinity between narrator and narratee, and extrametaleptic movements an affinity between character and narratee. Finally, these movements pertain both in external metalepsis between the extradiegetic and the intradiegetic levels and in internal

metalepsis occurring between two levels within the story itself; cf. In a recent critical overview, Lavocat identifies two major approaches to metalepsis, one favoring the boundaries of fiction Genette , the other the erasure of these boundaries McHale. Examining the issues through the possible worlds approach to fiction and emphasizing the relations between narrative worlds rather than hierarchical levels, she observes the tendency in the latter approach, which is focused largely on ontological metalepsis, to stress the fusion of worlds, thereby effacing the boundary between fact and fiction, a tendency favored, in part, by expanding study of the phenomenon to the various media. Lavocat insists, however, on the intrafictional quality of metalepsisâ€"not its relation with the "real"â€"thus on playing with the boundaries, with reality-in-fiction and fiction-in-fiction, rather than suppressing them. Transmedial Dimensions Originally, metalepsis was formulated within the scope of language-based narratives, and its study was largely reserved to works of high culture and the avant-garde. Examples can be found in Genette and in Pier and Schaeffer, eds. Four features are singled out that enable metalepsis to occur beyond verbal media: Note, however, should be made of the fact that this definition as is the case with the partial redefinition in Wolf Affirming the indisputably transmedial quality of metalepsis, Hanebeck, following a different line of reasoning, focuses on how this phenomenon resists the narrative structuration of hermeneutic understanding by denying the logical and pragmatic rules that govern the act of narration. Building on existing typologies Nelles ; Fludernik ; Klimek ; Ryan [] , Hanebeck goes on to single out four "scales" along which diegetic universes, represented through any medium, may either remain distinct or collapse: On this basis, he proposes a "tree structure" of metaleptic types in which "figurative" metalepsis subsumes epistemological metalepsis and rhetorical metalepsis, on the one hand, and where ontological metalepsis breaks down into "recursive" and "immersive" metalepsis, on the other, each with a series of subtypes 73â€" Exploring the transmedial dimensions of metalepsis poses the challenge, as the above proposals show, of rethinking narrative metalepsis so as to accommodate the features of visual and performance media, for which the language-based story-discourse distinction is not well adapted. One option is of course to address the issues through ontological reconceptualization. Another possibility is to take into consideration so-called media affordances, i. This is the avenue chosen by the contributors to Kukkonen and Klimek, eds. On the basis of an exhaustive typology developed out of this matrix, Limoges demonstrates the strong potential of animation film for illusionistic extradiegetic transgressions, both ascending and descending. As shown by these and other essays, technical innovations brought in by the mass media and, more recently, by the digital technologies, have contributed significantly to the use of metalepsis and to the diversity of metaleptic effects in the popular culture corpus. In the logic of representation, levels of existence are distinct, and their violation constitutes a paradox. Hofstadter examines various manifestations of this paradox in modern mathematics and science, even providing a recursive dialogue â€"26 that illustrates the problem of metalepsis, although the term appears nowhere in the book. In a refinement of this model, Wolf Narrative short circuits appear punctually either a between the extradiegetic and the intradiegetic levels or b between the intradiegetic and one or more hypodiegetic levels, although no distinction is made between descending and ascending metalepsis as discussed in the previous section. It is against the backdrop of a critical discussion of McHale, Wolf and other authors that Klimek sets out a theory of metalepsis, not in terms of ontology but rather of paradox. All metalepses, she argues, are paradoxical, but not all forms of paradox e. The typology of metalepsis developed out of these considerations makes no reference to the rhetorical vs. Rather, three major types are identified: It will be noted that with the introduction of complex forms this typology rules out horizontal metalepsis e. This is due to the fact that the representation of parallel worlds belonging to the same level entails no transgression between the world of the telling and the world of the told Klimek Fricke , Effects As research on metalepsis has advanced, so too has reflection on the conditions, diversity and nuances of its effects. Moreover, the effects will vary widely according to the media and combinations of media in which metaleptic devices are employed e. The anti-illusionistic quality of metalepsis has never been called into question. Even so, there remains the thorny question of knowing under what conditions it is illusion-breaking or illusion-building. Metalepsis has been described by Wolf as a radically disruptive

metafictional device that prevents immersion and aesthetic illusion Wolf Schaeffer takes a different view of the matter. Klimek , focusing on the device itself, looks at the issues in the context of descending and ascending metalepses. The former, both as production cf. It is also possible to consider the effects of metalepsis through the lens of defamiliarization. Metalepsis was never identified as such by the Russian formalists, but it can be associated with one of their key concepts: Schmid , [] Although both phenomena are dependent on levels, they must not be confused. Topics for Further Investigation More than a rhetorical flourish, metalepsis raises the question of the porosity of levels and boundaries in narratives and in other cultural representations, but not their dissolution. Research in recent years has expanded the scope of the phenomenon considerably and contributed to significant refinement of scholarly understanding of its workings and modalities. Among topics requiring additional study are the following: Metalepsen in antiken Epphrasen. Metalepse in Text- und Bildmedien des Altertums. Cohn, Dorrit [] Essai sur la mise en abyme. Metalepsis in Popular Culture. Blending and the Study of Narrative: Reallexikon der deutschen Literaturwissenschalft. An Essay in Method. The Content of Form in Ancient Literature. Die Metalepse in der phantastischen Literatur. Lausberg, Heinrich []   Handbuch der literarischen Rhetorik. Eine Grundlegung der Literaturwissenschaft. Expanding the Boundaries of Transgression. Metalepsis and the Construction of the Subject. Presses Universitaires de France, â€" From Rhetoric to the Theory of Allusion and to Narratology. Narrative Levels and Embedded Narratives. Rimmon-Kenan, Shlomith [] Ryan, Marie-Laure [] U of Minnesota P, â€"30, â€" The Languages of Storytelling. U of Nebraska P. Schmid, Wolf [] Dalkey Archive P, â€"

Chapter 3 : Metalepsis in Popular Culture : Karin Kukkonen :

"Metalepsis refers to the crossing of boundaries between fiction and reality in narratives. This volume provides a systematic overview of metalepsis, its types and effects, in popular culture.

The comic deals with Earthlings who invade the territory of one-eyed aliens. My methods consist of close reading followed by formalist comic analysis. While doing so, I also utilize the concept of metalepsis. The analysis will be supported by theoretical works on science fiction and the postmodern view of parody. The aim of the article is also to suggest that the whole subgenre of Disney comics should be more comprehensively introduced to the field of comics studies as a serious research topic. Disney comics, Don Rosa, parody, postmodernism, science fantasy, science fiction. Biography and contact info: Indeed, Mike Benton has noted how it was comic books that made the most typical visual features of science fiction SF known for general public during the pulp era. Between the s and s, science fiction stories of comics and so-called pulp magazines 1 typically featured plots of three kinds: These plots were then transferred onto SF films during the s. Through the early s, the aliens including Superman from comics presented themselves as the saviors of mankind. The historical events of the s had a strong impact on SF dealing with space travel. At the same time, the fascination with unidentified flying objects rose to its peak during the s. The War of the Worlds, both novel H. Wells, and the original film Haskin, made aliens more substantial by giving them a motif to leave their planet Clute, Science Fiction 22â€" Filmmakers took advantage of the popularity of the phenomenon: I will support my analysis with the theoretical works on science fiction by Brian Attebery and John Clute among others, and the postmodern view of parody presented by literature scholar Linda Hutcheon. I study this comic by employing close reading and formalist comic analysis developed by Scott McCloud in his work Understanding Comics, The Invisible Art , with a focus on the concept of metalepsis in comics. The article offers a new perspective on how funny animal comics can present visual and textual parody of themes such as invasion and the Other. The fact that Rosa does this in a Disney comic makes it even more noteworthy since Disney comics should not deal with profound, controversial or political matters. He wants us to ask, who is the Other? Or is there an Other in the first place? The aim of my paper is not only to show how Disney comics can cover profound themes, but to remind that the whole subgenre of Disney comics should be given more attention within the academic field of comics studies. Imperialist Ideology in the Disney Comic Even though the analysis by Dorfman and Mattelart is rather incisive and historically valuable, it cannot be substantially described as a critical academic study, mainly because it functions as a pamphlet targeted against the cultural imperialism practiced by the USA during the s in Chile. Moreover, it lacks a proper reference system and the sources used are only translations, not the original works. The most recent scholarly work, Disney Comics: The Whole Story by an Italian Disney historian Alberto Becattini, is more of an encyclopedic attempt to catalogue Disney comics than a critical study. As the popularity of Disney comics is remarkably strong in the Europe, comics studies need to cover this area more broadly than they have so far. I now proceed to provide an introduction to the artist Don Rosa, his background influences and his works in Disney comics. In the following chapter, I will move to discussing postmodern parody and how Rosa reverses the roles of the invader and the invaded. Here, I will talk about the concept of the Other and how Rosa discusses it in his comic. Lastly, I will shortly comment the intertextual references Rosa makes to SF classics. During the s, he had already made a non-Disney related underground-like comic series The Pertwillaby Papers for his college paper as a hobby. However, he always imagined these stories as Duck comics. With his substantial use of background details, meticulous way of drawing Ducks, and strong shading uncharacteristic for traditional Disney comic, Rosa is quite a unique Disney artist. In several interviews, Rosa has stated that first of all, he is a fan of Carl Barks. The most famous and noted work by Rosa, the twelve-part series The Life and Times of Scrooge McDuck â€" , was inspired by the details Barks gave in his stories. What happens in one comic is disregarded in the following. They remember what has happened previously and also refer to those events. However, although

Rosa breaks the episode format of Disney comics, even his stories are frozen in time: Like Goscinny and Uderzo, Rosa contextualizes his adventure stories to historical events and correct milieu. Importantly, according to Mike Benton 3 , it was comics that made SF known to the general public. Benton, the author of Science Fiction Comics: The Illustrated History , adds: By that, he means that every author both uses the existing material as well as adds something of their own. The genre is in constant development and its borders shift whenever a new piece of work is published Attebery, Strategies of Fantasy In this sense, the genre has developed to fit contemporary societal needs, which is also visible in the description provided by George Mann: SF is a form of fantastic literature that attempts to portray, in rational and realistic terms, future times and environments that are different from our own. It will nevertheless show an awareness of the concerns of the times in which it is written and provide implicit commentary on contemporary society, exploring the effects, material and psychological, that any new technologies may have upon it. Mann 6 Thus, the most essential feature of science fiction is not the futuristic topics and subjects such as aliens, space travel or robots, but how the story comments on modern society and its problems, in addition to speculating on the prospects of our future. In the comic that this article analyzes, Scrooge McDuck gets an extraterrestrial machine from Antarctica which makes his money bin turn into a flying object with inter-planetary hyper drive. Ducks have to chase the bin into space with an old spaceship, and the hyper drive accidentally takes them further from Earth than they think. Finally, the bin is found from the asteroid field between Mars and Jupiter where the Ducks encounter an alien family. The technology that enables the Ducks to travel to the asteroid belt between Mars and Jupiter is extraterrestrial. The nephews notice this when they study the mechanical meteorite sent to Scrooge: Scrooge wants to know more about the alien technology and accidentally turns on the hyper drive inside the meteorite. Accordingly, comics scholar Jan Baetens suggests that the world of comics lies inside the panels. Whenever the borders are crossed, the world of comics is left behind Baetens This is called the metalepsis of comics. It includes, for example, the cases when fictive characters talk to the reader or the author, and when the author steps inside her fictive world, or has conversations with her characters. If the panel images work as windows into the fictional world, then what we see in the images is part of the fictional world: This is quite typical a method of his and its purpose is to show the readers that something special that cannot even fit within the panels is about to happen in the story. Here, the metalepsis indicates a science fictional event occurring in otherwise reasonably normal Duckburg. The same metaleptic narrative method is used somewhat meticulously to indicate extraterrestrial activity around the Ducks. The hyper drive envelopes the bin into an energy field and lifts it up to the air. The hyper drive mechanism appears as the main cause of the metalepsis: Scrooge pilots the asteroid with the hyper drive and there are two occasions when the asteroid crosses the panel border while the Ducks travel in space , 5â€"6. Rosa visualizes the mechanism of the hyper drive with the light of the stars turning into speed lines, highlighted with multiple colors, which is quite typical a method also in several SF movies and TV shows. The money bin is enveloped by a yellow light, making it appear like there was a force field around them, separating the fast-moving bin from space. By using the term hyper drive, Rosa fulfills the condition Brian Attebery presents about SF discourse. According to him, SF uses science as a base of the literary expressions; telepathy replaces magic, for instance. This was also used in the comics of the s: However, the alien technology is so futuristic in the eyes of the Ducks that it could easily be seen as magic. When the hyper drive takes over the money bin and starts to move it off the Killmotor Hill, the Ducks wonder: For the Ducks, their world is normal and follows the natural laws. The hyper drive breaks these laws and for a while it seems more like magic or fantasy than SF. SF writer Thomas M. Disch points out that: Once such a voyage [to the moon] began to seem a concrete possibility, science fiction established itself as a separate genre, but the tropism toward fantasy remained in its genes, and now that the moon and Mars and most of our solar system have come to seem red â€" but barren destinations, SF has reverted to its origins as fantasy. For every SF story that posits interstellar travel and adventures among aliens is a trip to Oz, given what we know of interstellar distances and the constraints of relativity theory. The natural laws such as gravity and pressure can be disregarded in a fantastic way, when Ducks lose the windshield of their ship and walk in

space with cracked helmets , 4. Notably, whenever they look for an explanation for a scientific mystery, like the loss of inertia, the explanation is based on alien technology: Lastly, we should note that Attebery sees science fantasy as a parodic genre itself: Science fantasy in its hybrid form develops the genres and brings humor to both their language and traditional conventions Attebery, Strategies of Fantasy â€" Attack of the Earthlings It should be mentioned here that parody in this article is understood based on the literature theories of postmodernism. Though often connoted to ridicule, parody rather uses irony to show its separation from the past. Postmodern parody invites to read history in a new way and paradoxically both strengthens and weakens the representations of the history it refers to The Politics of Postmodernism 94â€"95, Disney comics, especially the comics by Italian artists have a long tradition of parody. Italian artists take literature and film classics, and recreate them with Disney characters. Although Rosa never uses Ducks to represent fictive characters in his stories, he is a descendant of Disney tradition, and has recreated covers of famous comic magazines with suitable Ducks as fan art. Keeping up the image of the enemy not only affected the American identity but was also visible in the cultural products of the time as they supported the American system and slandered the enemy. Popular culture, especially fiction films, was used as a propaganda tool Ahonen At worst, the political culture was all about demonizing the enemy. Using aliens as the new enemy overlaps with the concept of the fear of the Other â€" which is something Entertainment Comics EC Comics also did during the s. They even commented nuclear weapons and racial prejudices: Rosa uses these same tropes within the funny animal comic genre. When Scrooge, Donald and the nephews have landed their spaceship on a large meteor, they encounter an alien family that has taken the money bin as their new habitat. At this point, Rosa shifts the view for the reader:

Metalepsis refers to the crossing of boundaries between fiction and reality in narratives. This volume introduces the rhetorical concept of metalepsis and applies it to contemporary popular culture.

It involves a large cast of characters who are all heroes of their own interconnected storylines. To complicate matters further, it takes readers into hallucinatory worlds without providing a reassuring zero level of reality against which it would be possible to reorient oneself whenever one is overtaken by the peculiar ontological vertigo produced by the story. Two conceptual tools borrowed from narratology, focalization and metalepsis, are helpful in grasping what happens in the course of its swirling storylines. After defining the terms, we will discuss examples of their interlinked use. Focalization in The Invisibles takes advantage of possibilities only available to the medium of comics. The device is normally understood as the means by which authors create the point of view of narrators and characters for readers to interpret. It includes the various ways in which authors represent how the events of a given story are experienced. There are three basic types of focalization in relation to different types of narrators: The first of these corresponds to what is known as the omniscient narrator whose voice is not experiential in the same way as is that of his or her characters. Internal focalization corresponds to the conventional reliable narrator who has access to the thoughts of characters. External focalization corresponds to a narrator who is restricted to reporting the events of the story and the utterances of characters. That is, zero focalization means no one perspective is privileged, internal focalization lets the reader see the world of the story through the eyes of individual characters or focalizers, while external focalization maintains an air of objective description. Metalepsis is a slightly more complicated term, but broadly speaking it involves the interplay between the realms of fiction and reality. Stories may have many levels of narration embedded in them, so instead of using the tricky notions of fiction and reality, it is often preferable to talk about movement between the diegetic levels of a narrativeâ€"diegesis telling has been juxtaposed with mimesis showing since Platonic philosophy and Aristotelian poetics. Diegetic levels can be divided into the extradiegetic, diegetic, and the metadiegetic levels. The extradiegetic may be seen as the level where a narrator who is not part of the action of the story existsâ€"an omniscient narrator, for example, rarely takes part in the story he or she is telling. The diegetic level may be seen as the level of the story itself where characters interact, events in the plot occur, and so on. The metadiegetic level of a narrative involves stories within stories. Metalepsis as a narrative technique may involve characters discussing the ways in which they are represented by the author in a given medium, breaking the fourth wall, addressing the fictitious status of other characters and themselves, or subverting the conventions of representation in other ways which lead to the diegetic levels becoming blurred or crossed. Further distinctions are possible cf. In this special case, metalepses may be either descending or ascending. When the author or narrator descends into his or her story and acts as one of the characters, one speaks of a descending metalepsis. When a character of a story moves diegetically from one story into a higher oneâ€"to communicate with the narrator of the story for exampleâ€"one speaks of an ascending metalepsis. Alice Bell and Jan Alber, among others, have added to this scheme the horizontal metalepsis where characters move from the world of one story to another apparently without crossing the descending or ascending vertical diegetic levels. Even in the case of horizontal metalepses, one has to assume that characters have some power of vertical diegetic movement in order to cross over from one storyworld to another. In terms of the effect metalepsis has on storylines, Marie-Laure Ryan has divided metalepses into rhetorical and ontological ones. Whereas a rhetorical metalepsis appears only as a quick nod to the reader who thereby recognizes the diegetic levels at play, an ontological metalepsis has a more devastating effect on the narratives in question and the storyworlds involved are irrevocably entangled. The basic idea of metaleptic rhetorical trickery should be familiar to modern readers since the diegetic movement denoted by the term is a staple of postmodernism. It is used to break the spell of fictionality, as a defamiliarization or alienation effect, to create metafictional tension, as a plot device, or even to present

philosophical arguments in fiction. To state the obvious, comics benefit in this regard from the use of images and words, two media which can be used in conjunction to create metaleptic effects. Images may be used in various ways to indicate in which of the storyworlds events take place. The same can be said about focalization, because focalization in comics can show readers what characters see and how they see the world they inhabit at any given moment. The Invisibles is a work that uses metaleptic devices as essential elements of the story and therefore they can be seen virtually everywhere. This applies, for example, to the climactic final question of The Invisibles: The question tries to shatter the illusion of the comic and in doing so reminds readers that they are looking into a maze of narratives that call for interpretation and analysis. In this sense, problems of interpretation are integral to the structure of the story. Reading such a dense narrative with the help of the tools outlined above offers an interesting exercise. In what follows, we will look at focalization and metalepsis, respectively, in a number of storylines in The Invisibles. We also include a brief digression into the psychedelic ideas about the nature of time and space they are used to represent. Five Finger Focalization The Invisibles employs zero and external focalization and deliberately juxtaposes them with internal focalization, thereby creating contrasts in narration that propel the story forward and create ontological uncertainty. This kind of heterodiegetic narration where the narrator describes the events through the consciousness of various characters is also deployed to great effect. In many episodes of the work, reality itself appears to shift around the leading character and the phenomenological is realized into the objectively real around them. Space and time shift in radical ways, objects are conjured up by the power of the mind, and characters are transported into parallel dimensions. The relationship between reality and representation is compromised in ways which are disorienting and fascinating. The world of The Invisibles is a hallucinatory world where shamanic superheroes have the power to bend it to their wills. The use of focalization plays a key part in making reality appear infinitely malleable. It also demands flexibility from readers interpreting the work. The power to create reality through hallucinations, however, is one that can also be used against the protagonists. One example of focalization complicated by hallucinatory experiences can be seen in book three Entropy in the U. However, the next page shifts focus away from King Mob, showing that what he saw as fingers were actually nothing more than pieces of paper with the word "finger" written on them. The radical shift from one perspective to the other acts as a sign that one is dealing with a focalizer who is unsure of what is real and what is not. The interrogation scene introduces a focalizing visual element to the familiar Orwellian mind-control trope that truly allows the reader to see what the character sees. The reader, however, is in a privileged position at this point. Sir Miles first shows King Mob four fingers , which he correctly sees as such, as does the reader. The scene is surprisingly candid. Sir Miles addresses King Mob, saying "[w]hat you see depends entirely upon the words you have to describe what you see" 63 , putting into words the complex challenge of studying graphic narratives: Yet, as the panels make this shift to internal focalization 35 , it also immediately offers the reader clues that this particular focalization might be significantly more subjective than any previous point of view focalizations. The focalization appears to gain in strength when hallucinations replace the simple subjective view of the world. The red coloring adds to the hallucinatory quality of the perception, but it also signals to the reader that what is being presented in the panels is not an objective or even simply a subjective representation. The experience is hallucinatory and as far away from objectivity as one can get. Interestingly, when the comic returns to the hallucinations induced by Key 17 Entropy in the U. It indicates yet another transition, this time to a hallucinatory world made frighteningly real. Before King Mob has read the note, the panel focalized through him shows a note taped onto the surface of the mirror. Much like a few dozen pages later, when King Mob finally attacks Sir Miles, the presumably horrifying event is left unvisualized, undescribed, beyond description. The variations in focalization that comprise the scene can be disorienting, but at the same time, the comic, as it were, teaches readers to read certain variations in focalization as clues as to how to interpret the events. The red hue shows King Mob struggling against his torturer, the image of the eye shows the realization that he is powerless to resist, and the untinted hallucination indicates that the battle against the drug has been lost. The slide into a world of linguistic hallucinations is thus

executed by using contrasting visual focalizations that eventually take readers from objective reality into a world where reality and hallucinations become one. This is just one of several instances where the comic challenges the reader with its use of focalization and hallucinations. The key battle in the comic between King Mob and his interrogator, a battle where one tries to break into the mind of the other, continues with embedded panels that are presumably the subjective memories of the two characters. The scene shows a unique way of representing consciousness as the pages depict the mind of King Mob, a vast and chaotic full page of tiny details interlaced with black-and-white photographs that appear to represent past memories Entropy in the U. The notion of fictional mind construction gains a whole new layer of meaning as the comic visualizes the mind as an actual construction with literal walls. Distinct from the norm of verbal representation, a graphic representation of a narrative mind relies predominantly on images with very limited access to verbalized thought, something that Mikkonen "Presenting Minds in Graphic Narratives" , has identified as a challenge in terms of comics scholarship. While in verbal narratives reported thought and speech may be indistinguishable, graphic narratives make verbal scenic description redundant by immediately showing the reader the scene using images. The literal constructedness of the fictional mind is given even more of a twist as the comic reveals that the entire mind of King Mob is, indeed, an elaborate mind trap meant to catch telepathic intruders Entropy in the U. Typical of the story as a whole, the means by which the effect is generated leave readers puzzled as to which perspective, if any, can be read as a representation of objective reality and which is merely a hallucinatory episode of one of the characters. When it is revealed that King Mob had other plans all along, these shifts are revealed as a ruse intended to trap Sir Miles. Rather, it appears that he had more control over his actions than was previously indicated. The rules of interpretation that readers previously learned in order to interpret the scene are therefore unreliable and, in the end, readers finally learn that such rules are open to revision as soon as they are learned. Metalepsis and Time The use of focalization to produce metaleptic effects is often discarded for more straightforward metalepses. Characters such as Jack address the reader, for example, in a clear use of metalepsis of the author. King Mob himself is a self-confessed avatar of the author Grant Morrison: Though the character does not at any point become "Grant Morrison", the underlined similarity between the character and its author implies a metaleptic relationship which constantly reminds the reader that there is an outside extradiegetic reality from where the story is told cf. Kukkonen, "Metalepsis and Popular Culture: By stressing the similarities between the fictional character and the author, the comic also makes explicit its status as fiction. The same effect can be achieved by referring to the medium explicitly. Kukkonen "Metalepsis and Popular Culture: An Introduction" 3 states that in transmedial discourses such as comics, metalepsis occurs when the production context of the comic is made presentâ€"something of this sort takes place at the very end of The Invisibles as the image is magnified and the construction of the panel becomes visible. A work of fiction may announce its status as fiction for dramatic effect in a way that does not influence the storyline by using rhetorical metalepses. The ontological metalepses of The Invisibles are more subversive as they are woven into its narrative structure. While the "basic function of metalepsis remains a crossing of the border between the fictional world and a representation of the real world" Kukkonen "Metalepsis and Popular Culture: An Introduction" 6 , it is also possible for metalepsis to take place within a single fictional universe through the use of mise en abyme, of storyworlds within storyworlds. This is what takes place in book three. Stories may contain worlds within worlds, but they may also have worlds, if you will, without worlds. Its occlusion reveals another perhaps obvious fact about comics in relation to their potential for metalepsis. Gardner "Storylines" claims that comics are by nature material artifacts that do not let the reader forget their nature as such. Unlike film and written literature that allow viewers to immerse themselves into them and forget the time and effort that went into making them, comics remind readers of their production context with each drawn line. This is not to say that all comics are metaleptic by nature all the time. As seen above, "immersiveness" can take different forms in comics depending on the narrative conventions it uses. Much like focalization, metalepsis in comics appears to be a matter of relative contrast rather than simple materiality.

Chapter 5 : MARGINALIA 70 | Norbert Spehner - theinnatdunvilla.com

This volume establishes a transmedial definition of metalepsis and explores the phenomenon in twelve case studies across media and genres of popular culture: from film, TV series, animated cartoons, graphic novels and popular fiction to pop music, music videos, holographic projections and fan cultures.

Chapter 6 : fifth wall - Wiktionary

"Metalepsis in Popular Culture" introduces the rhetorical concept of metalepsis and applies it to contemporary popular culture, thereby demonstrating its importance for the negotiation of fact and fiction in our cultural world.

Chapter 7 : Karin Kukkonen (Contributor of The Superhero Reader)

Metalepsis in Popular Culture: An Introduction (Karin Kukkonen) Karin Kukkonen's introduction lays out this volume's basic definition of metalepsis as a transgression of the boundary between the fictional world.

Chapter 8 : Dr Karin Kukkonen, FHEA

Metalepsis in Popular Culture: An Introduction. KUKKONEN, KARIN Pages Pop-Culture in History: Metalepsis and Metareference in German and Italian Music Theatre.

Chapter 9 : Metalepsis in popular culture in SearchWorks catalog

Limoges, Jean-Marc (in press) 'Metalepsis According to Tex Avery: Pushing Back the Frontiers of Transgression (An Extended Definition of Metalepsis)', in Karin Kukkonen and Sonja Klimek (eds) Metalepsis in Popular Culture.